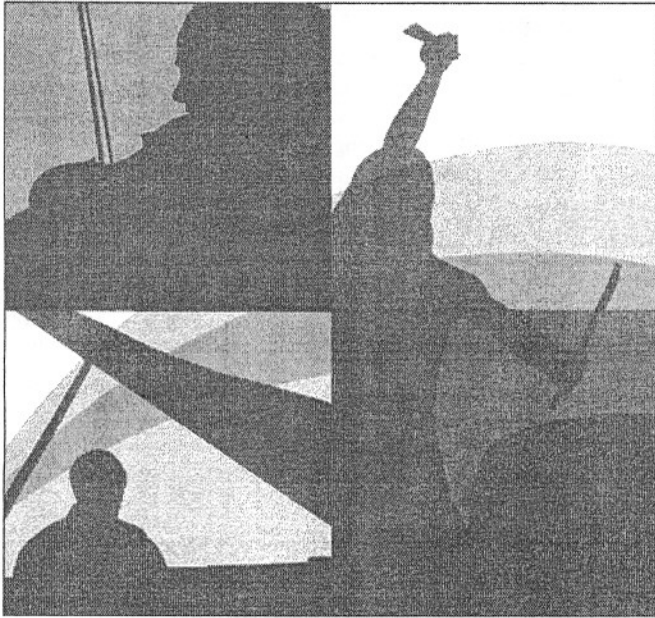


CD 2008--14/15

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2007-2008 SEASON



WHERE GREAT MINDS MEET GREAT MUSIC

Wednesday, January 30, 2008
7:30 pm. Walter Hall

New Music Festival
Presents

Contemporary Music for Cello

Featuring
David Hetherington, cello
with
Peter Longworth, piano
Alexander Sevastian, accordion (bayan)
Heather Schmidt, piano

PROGRAM

- | | |
|----------------------------|--|
| Elliott Carter | Figment (1994)
<i>solo cello</i> |
| Jacques Hétu | Sonate Op. 63 (1998)
<i>cello and piano</i>
Largo- Allegro agitato
Scherzo
Aria |
| Christopher William Pierce | Suite for solo cello (2006)
"Variations on Wondrous Love"
<i>solo cello</i> |
| Algirdas Martinaitis | Birds of Eden (1981)
<i>electric cello and tape</i> |

INTERMISSION

- | | |
|-------------------|--|
| Alexina Louie | Bringing the Tiger down from the Mountain II (1991)
<i>cello and piano</i> |
| Sofia Gubaidulina | In Croce (1978/91)
<i>cello and bayan</i> |
| Heather Schmidt | Icicles of Fire (2003)
<i>cello and piano</i> |

The Faculty of Music gratefully acknowledges the generous support of our season sponsors



This concert is performed on the Edith McConica Steinway piano

Program Notes

Concert for Solo Cello (1994)

ELLIOTT CARTER

The idea of composing a solo cello piece had been in the back of my mind for many years, especially since so many cellists had been urging me to do so. When Thomas Demenga asked me for such a work, at my 1994 85th birthday concert in Basel, to be premiered at a concert he was giving in New York City sponsored by the Naumburg Foundation, I promptly set to work. Demenga had already impressed me greatly when he played some of my chamber works at my 80th birthday concert in Badenweiler, Germany, and especially by his wonderful recording of these works issued under the ECM RECORDS New Series.

"Figment" for solo cello presents a variety of contrasting, dramatic moments using material derived from a single musical idea.
- Elliott Carter

Sonata for Cello and Piano, Op. 63 (1998)

JACQUES HÉTU

Jacques Hétu is one of the most performed Canadian composers, both within Canada and abroad. After musical studies at the University of Ottawa, he entered the Montreal Conservatory where he studied piano, oboe and composition between 1956 and 1961. During the summer of 1959, Hétu studied composition

Lukas Foss at the Berkshire Music Center in Tanglewood, Massachusetts. In 1961, he obtained the Composition Prize of the Quebec Music Festival, a grant from the Canada Council of the Arts and the Prix d'Europe (a very prestigious prize which had not been awarded to a composer since 1927). These grants allowed him to continue his studies in Paris. He studied composition at the École Normale with Henri Dutilleul where, in 1963, he was awarded a Diplôme d'Excellence. At the same time, he took courses in analysis with Olivier Messiaen at the Paris Conservatory.

The works of Hétu include four symphonies, concertos for piano (1969), bassoon (1979), clarinet (1983), trumpet (1987), ondes Martenot (1990), flute (1991), guitar (1994), trombone (1995) and a double concerto for piano and violin (1967); works for voice and orchestra including *Les Abîmes du rêve* (1982)

and the *Missa pro trecentesimo anno* (1985, for the Bach tri-centenary); an opera, *La Prix*, as well as several chamber pieces.

The elements of Hétu's style can best be defined as neo-classical forms and neo-romantic expression in a musical language of 20th century techniques.

Composed in 1998, the *Sonata for cello and piano, opus 63* is dedicated to Yegor Dyachkov. The work was commissioned by Latitude 45 Arts Promotion with a grant from the Canada Council for the Arts.

The first few measures of the Largo set the mood of the entire sonata, which I might have titled "Looking for the Light." This 'light' being none other than the sentiment of serenity associated with the perfect major chord. The following Allegro, of which the structure is derived from the Sonata Form, multiplies the ascending melodic elements in a constant interplay between tension and détente.

The Scherzo exploits the contrasts of the sonorities and colours of the two instruments. Alternatively soft and violent, this music leads gradually into the following movement.

The third movement, Aria, uses all the melodic and harmonic elements of the previous movements. This movement could be seen in fact as the starting point of the composition. The overall structure of the work consists of variations and theme; complexity of the variations; simplicity of the theme; shadow and light.

This idea came to me quite naturally because of the expressive character of the cello, an instrument which has both dark and luminous qualities. - Jacques Hétu

Suite for Solo Cello

'Variations on Wondrous Love'

CHRISTOPHER WILLIAM PIERCE

Written for cellist Rebecca Turner in the fall of 2006, the work contains four primary movements which contain a set of variations on the hymn 'What Wondrous Love is This'. Breaking the traditional role of theme and variations, the work begins with a secondary idea before gradually falling into the theme nearing the end of the first movement. This secondary idea is gradually developed over the

course of the work between the variations, both informing them, as well as being informed by the theme itself until the two become virtually indistinguishable.

Born in Arizona in 1974, Christopher William Pierce studied classical guitar before turning to composition at Arizona State University, the Peabody Conservatory, and the Aspen Music Festival and School. His primary studies have been with composers Christopher Theofanidis, Justin Dello-Joio, John Corigliano and Chinara Ung. He is currently a Doctoral student at the University of Toronto under Gary Kulesha. His awards include the Macht Orchestral Composition Competition, the Virginia Carty de-Lillo Prize for chamber music, and the P. Bruce Blair Award in Composition, as well as fellowships and grants from the National Arts Centre and the Leonard Bernstein Fund. His works have been performed by many notable ensembles including l'Orchestre Francophonie Canadienne, the São Paulo State Symphony, Interrobang Ensemble, Proteus Ensemble, and Quartato Invitato, to name a few. An advocate of working closely with performers to create new works, he has worked with many of the leading artists of his generation including soprano Kathryn Aaron, accordionist Ina Henning, guitarist Rob MacDonald and cellist Rebecca Turner. Among Christopher's recently completed works are: Suite for Cello: Variations on Wondrous Love; On a Poem of Baudelaire; Images for String Quartet and Guitar: Evening (Red Tree); and Suite for Guitar. His work is performed frequently throughout the U.S., Canada, South America, Europe, and most recently, New Zealand.

Birds of Eden (1981) for electric cello and tape

ALEXANDER MARTINAITIS

A constantly repeating rhythm pattern (like the flickering of the imaginary Eden or fluttering of bird's wings) follows the expressive solo cello part. According to the composer, "this is a flight over people's nest, elevated feelings, relaxation, meditation". - Violeta Zilinskaite

"Once upon a time the Europeans were sailing along the shores of India. Upon seeing exotic birds, they decided that these are Manug Devata, the divine birds..." - Algirdas Martinaitis

Algirdas Martinaitis (b. 1950) studied composition with Prof. Eduardas Balsys at the Lithuanian Academy of Music, graduating in 1978. In 1987-90 Martinaitis worked at the Russian Drama Theatre, and in 1995-98

served as a music director at the Academic Drama Theatre. He was among the first Lithuanian composers to receive the highest national artistic distinction - the Lithuanian National Award - in 1989. In 1997, he was hailed the Best Theatre Composer of the Year. In 2004, his multimedia performance *The Prayer of the Faithful Word* was announced the best electro-acoustic composition at the composers' competition organized by the Lithuanian Composers' Union. His music is heard regularly at new music festivals in Lithuania and abroad, including the Baltic Music Festival in Stockholm (1992), Vale of Glamorgan Festival (1996, Great Britain), Probalitica'97 (Poland), and Maerzmusik (2003, Germany). Martinaitis often speaks with irony of the striving for technical mastery and absolutism of the composer's craft, and calls his creative method "nonsystematic" music or "writing by hand". His "technique" enables him to synthesize extremely diversified material: sound world inherent in the Lithuanian folk music, personal impressions of the oriental cultures, theatrical gestures, and "documentary" fragments of musique concrete. According to the composer, the synergy of verbal, musical and visual mediums, with recognizable rhetorical figures acting as unifying agents, are especially important in his music. In the pieces of the past decade, Algirdas Martinaitis has followed a new path by inviting the music from the past with which he feels spiritual affinity, rethinking and commenting on the works of his favourite composers.

Bringing The Tiger Down From The Mountain II ALEXINA LOUIE

Alexina Louie's *Bringing The Tiger Down From The Mountain II* for cello and piano was commissioned as a test piece by the 1991 Canadian Music Competition with the assistance of The Canada Council. The title of this composition is derived from that of a Tai-Chi position. An extremely passionate composition, only five minutes in duration, tests the performer's skill through its musical challenges and technical difficulties, such as double stop glissandi. There are also sections of the piece which allow the cellist to control the shape of the phrases by stretching them out or compressing them according to the performer's individual interpretation. There are moments of eeriness and fragility, provoking renowned cellist Fred Sherry of The Lincoln Center Chamber Players to say he heard the tiger crying and singing.

In Croce (1978) for bayan and cello
SOFIA GUBAIDULINA

Originally written in 1979 for cello and organ for the Russian cellist Vladimir Toncha, this work also exists in a later version (1991) for cello and bayan (the Russian accordion) by Elisabeth Moser, a version approved by the composer. The work's title means 'On the cross' but refers also to the 'crossing' parts of the two instruments. The cello starts in the low register, gradually ascending, the bayan in the high register, finishing with a very low cluster - in the original version the organ's bellows should be turned off at the very end, creating the remarkable effect of a general physical disintegration of the sound. The cello part is microtonal at the beginning and perfectly diatonic at the end while the bayan part starts in a clear A major and finishes with a kind of indistinct 'whispering'.

Icicles of Fire (2003)
HEATHER SCHMIDT

When I was composing this work, I imagined icicles with little flames burning inside similar to the way in which vivid images can be seen within a crystal ball. I was intrigued and inspired by the superimposition of these two opposing elements. The contrasts of ice and

fire are vividly depicted in the music through differences in register, texture, rhythm, tempo and dynamics.

Around the time I was working on this piece, I traveled to Iceland as part of the Governor General's State Visit to Finland and Iceland. I found Iceland to be very inspiring in itself, and the title of "Icicles of Fire" was especially fitting for the amazing landscapes in Iceland where active volcanoes exist among ice and glaciers.

The composition is in two movements which can be performed independently or together. Separately, the movements are titled "Icicles" and "Fire" respectively, and together, the movements are performed as "Icicles of Fire" without a break between movements. The first section depicts icicles with delicate texture and crystalline colors, and there are moments of tension hinting towards the internally burning fire. In the second part, the smaller flames give way to a full-blown blaze and the music is a highly energetic display of virtuosity for both cello and piano.

This work was specifically written for, and is dedicated to Shauna Rolston. "Icicles" alone was premiered in Iceland on October 11, 2003 with Shauna as cellist and myself as pianist. The premiere of the complete work was performed in Calgary, on January 31, 2004 with Shauna and myself performing. - Heather Schmidt

Biographies

A native of St. Catharines Ontario, **David Hetherington** is currently the Toronto Symphony Orchestra's Assistant Principal Cellist. He received his musical training at the Royal Conservatory of Music and the University of Toronto, and furthered his studies in New York, Italy and Germany with Claus Adam, André Navarra and Paul Tortelier.

A member of the TSO since 1970, Mr. Hetherington also teaches cello and chamber music at the Royal Conservatory of Music and the University of Toronto. He coaches the cello sections of the Toronto Symphony Youth Orchestra and the National Youth Orchestra of Canada, and is Music Director of the Inter-Provincial Music Camp near Parry Sound, Ontario.

As a soloist, Mr. Hetherington has performed with the Toronto Symphony Orchestra, the Saskatoon Symphony Orchestra, the Niagara Symphony and the Symphony Orchestra of Canada. As a chamber musician, he has toured Canada, the United States, Mexico and Europe, and has performed at the Ottawa, Elora and Kincardine Music Festivals.

Mr. Hetherington is a founding member of

the Amici Chamber Ensemble, which presents an annual series of concerts at the Glenn Gould Studio in Toronto. He is also a founding member of the string quartet Accordes, which performs regularly for New Music Concerts and other contemporary music organizations. In 2001, the Canadian Music Centre, through Centrediscs, released Accordes' recording of Harry Somers' String Quartets, for which it received a Juno Award nomination.

Mr. Hetherington has appeared on several recordings for the CBC and for Centrediscs with whom he made the Canadian premiere recording of Tälivaldis Kenins' prize-winning cello sonata. In addition, he has recorded ten discs with Amici for Summit Records, Naxos and CBC records. His cello was made in 1695 by Giovanni Grancino.

An acclaimed solo performer, chamber musician and teacher, **Peter Longworth** has performed in Canada, the United States and Europe. He has been soloist with the Chicago Symphony, Calgary Philharmonic and other Canadian orchestras. He has appeared at the Caramoor Music Festival (New York), was

artist-in-residence and featured soloist at the Icicle Creek Music Festival (Washington), and plays annually at the Ottawa International Chamber Music Festival. He is a founding member of the Duke Trio that has performed in New York, Chicago and throughout Canada. He is heard often on CBC and his recordings include a collaboration with cellist Amanda Forsyth and a forthcoming Duke Trio recording of Shostakovich and Copland. He teaches at the Glenn Gould School of Toronto's Royal Conservatory of Music, maintains a private studio, and is in demand as chamber coach and adjudicator at competitions and festivals. He began his piano studies in Brussels and completed his studies at the Royal Conservatory with Marek Jablonski, Leon Fleisher and Marc Durand.

Alexander Sevastian is three-time first prizewinner of the International Accordion Competition. He won the Oslofjord in Norway (1998), The Cup of the North in Russia (2000) and the Anthony Galla-Rini Accordion Competition in the US (2001).

Alex was born in Minsk, Belarus and began his studies on the accordion at the age of seven. In 1991 he attended the Glinka Musical College in Minsk. His advanced studies took him to the Gnessin Academy of Music in Moscow where he received his Masters in Performance degree, studying with renowned performer and pedagogue, Friedrich Lips. While at the Academy, Alex also studied piano, conducting and philosophy.

Alex began his professional career in Moscow in 1996, performing with the Russian Radio Orchestra. He has performed as recitalist and soloist with orchestra throughout Russia, Ukraine, Germany, Italy and Japan.

Alex and his family moved to Canada in April 2001. In May 2003 he completed the Advanced Certificate in Performance program at the University of Toronto where he studied with Quartetto Gelato's previous accordionist Joseph Macerollo.

Recognized as one of the most gifted concert pianists and finest composers of her generation, **Heather Schmidt** has been described as "a brilliant virtuoso pianist", "poised and utterly musical", "a great artist", and "as much a pianist in the professional sense as she is a composer".

Beginning her musical career at the age

of four, Schmidt became, at twenty-one, the youngest student to receive a doctorate (piano performance and composition) from Indiana University. She subsequently completed two years of professional studies at Juilliard in New York City.

As a virtuoso pianist, Schmidt excels in both traditional and contemporary repertoire. Recent and upcoming performances include solo recitals and concerto performances in North America, Mexico and Iceland, as well as a tour with cellist Shauna Rolston which culminated with a tour of Quebec for Piano Plus.

As a composer, Schmidt has held long-term and short-term composer-in-residence positions around the world. In 2005 and 2006 eight of her works were premiered including the critically acclaimed world premiere performance of her Concerto No. 4 "Phoenix Ascending" with the Calgary Philharmonic followed by the Latin American premiere of this concerto with the Mexico City Philharmonic.

Schmidt's many performance and composition awards include first prize in the Eckhardt-Gramatté and the Canadian Concerto Competitions, three consecutive BMI awards, and the Robert Fleming Prize from Canada Council. In 2003 she performed as part of Canada's state delegation to Iceland and Finland, was nominated for a Juno Award, and won Opus Magazine's Best Classical CD award for her solo piano CD "Solus". "Shimmer", a CD of solo piano music, was released in the Fall of 2006. Ongoing projects include three more CDs: the solo piano music of contemporary American women composers, the rarely heard music of Fanny Mendelssohn-Hensel, and music for cello (Shauna Rolston) and piano. As a result of Ms. Schmidt's recent appearance in recital on BRAVO Channel's "The Classical Now", she has been commissioned to compose the music for "Synchronicity" a film (RedStar Films) for BRAVO which explores the extraordinary creative partnership between Heather and duo recital partner, Shauna Rolston.

Originally from Calgary, Schmidt now makes her home in Toronto. She is managed by Michael Dufresne, President, Michael Gerard Management Group (www.mgm.ca). This is Ms. Schmidt's fifth appearance with the Montreal Chamber Orchestra. For updates and additional information, please visit Heather's website at www.heatherschmidt.com.

UNIVERSITY OF TORONTO

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NEW MUSIC FESTIVAL 2008

Dennis Patrick, coordinator

Jan 28

GRYPHON TRIO

The award-winning trio opens the Festival with Gary Kulesha Trio for Horn, Violin and Piano (2004), Valentin Silvestrov "Fugitive Visions of Mozart" (2007), Student Compositions from Claude Watson School at Earl Haig Collegiate and University of Toronto Schools, George Tsontakis Piano Quartet #3, (2005)
7:30 pm, Walter Hall. \$22(\$14*)

Jan 29

TSONTAKIS AT THE COC

An introduction to the music of George Tsontakis. Excerpts from *Knickknacks* for violin and viola. Piano Quartet No.3. *Ghost Variations* for solo piano. Performers to include the Gryphon Trio, David Hetherington, Greg Oh, and Lynn Kuo.
12 pm. COC Amphitheatre. Free

COMPOSERS FORUM

George Tsontakis discusses his music.
7:30 pm. Geiger Toren Room. Free

Jan 30

MUSIC FOR CLARINET & ELECTRONICS

Jean-Cuy Boisvert, clarinet.
Alexandre Burton, *Radar 2* for Clarinet and Digital Signal Processing (2007); Sean Ferguson, *An Cullach Bân* for Clarinet and Computer (2007); Laurie Radford, *Deflector* for Clarinet and Digital Signal Processing (2003-06); D. Andrew Stewart, *Clannets* for Clarinet and Digital Signal Processing (2007); Scott Wilson, *New Work for Clarinet and Digital Signal Processing* (2007)
12:10 pm. Walter Hall. Free

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UNIVERSITY OF TORONTO

GEORGE TSONTAKIS

Roger D. Moore Distinguished Visitor in Composition

Jan 30

CONTEMPORARY MUSIC FOR CELLO

David Hetherington, cello; Peter Longworth, piano; Alexander Sevastian, accordion. Music by Elliott Carter, Jacques Hétu, Alexina Louie, Algirdas Martinaitis, Christopher Pierce, Sofia Gubaidulina and Heather Schmidt.
7:30 pm. Walter Hall. \$22(\$14*)

Jan 31

LECTURE BY GEORGE TSONTAKIS

12:10 pm. Walter Hall. Free

STUDENT COMPOSERS CONCERT

Works by Sean King, Fiona Ryan, Elsha Denburg, Lee Parkin, Avalon Rusk, Constantine Caravassilis and Kevin Lau.
7:30 pm. Walter Hall. Free

Feb 1

OPERA SCENES BY STUDENT COMPOSERS

Works by Scott Brubacher, Glenn James, Fiona Ryan. Directed by Joel Ivany. Conducted by Sandra Horst.
12:10 pm. Walter Hall. Free

KAREN KIESER PRIZE IN CANADIAN MUSIC PRESENTATION AND CONCERT

Featuring the Kieser Prize winning composition *Lightenings* by Fuhong Shi. Works by graduate composers Hiroki Tsurumoto and Lan Chee Lam. Pianist Greg Oh performs Tsontakis' *Ghost Variations*.
7:30 pm. Walter Hall. Free

Feb 2

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Featuring Tsontakis' Violin Concerto No. 2 with violinist Erika Raun.
7:30 pm. MacMillan Theatre. \$18(\$10)

Image: Style Design: Aaron Wong

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